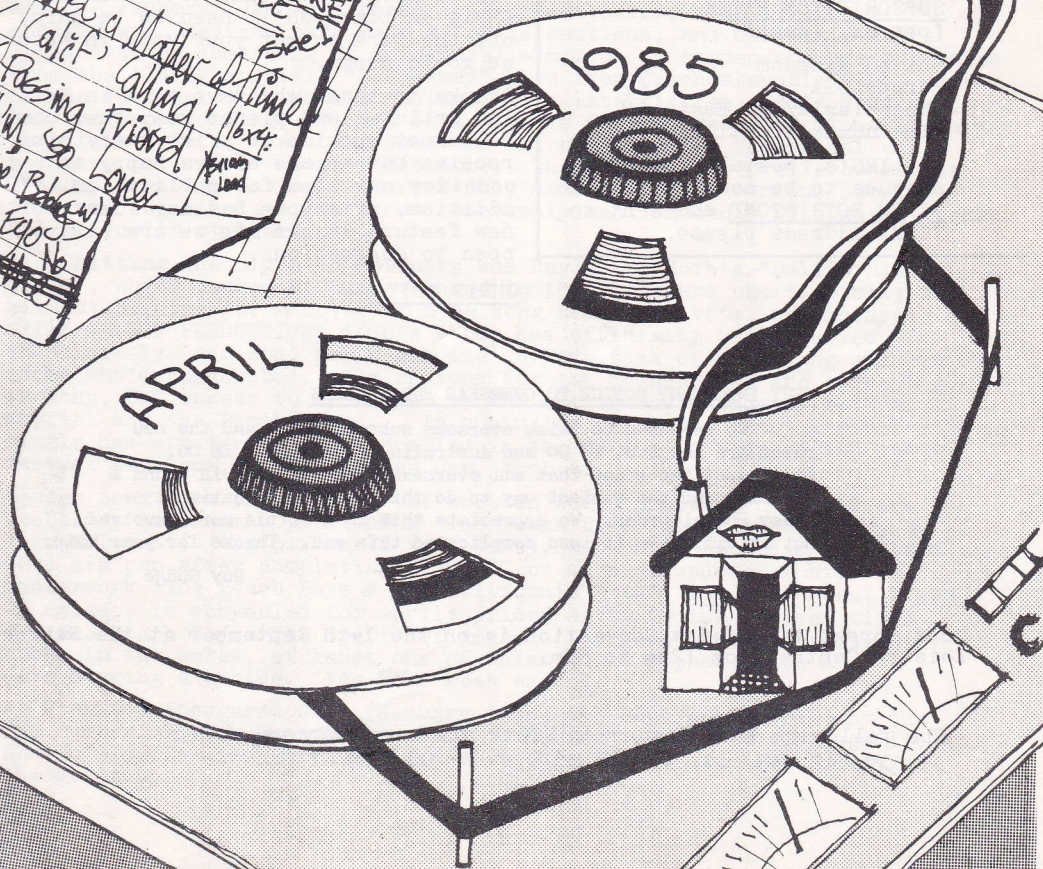
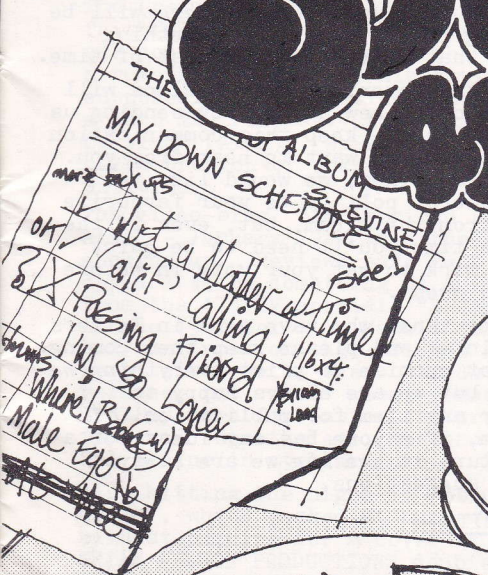


# Backlog Stamp





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EDITORIAL

A brand new Beach Boys album will, if all goes according to plan, be sitting in the rack of your local record store in just a few weeks time. It's a bit like the approach of Christmas isn't it? Except that Christmas never faced a potential delay because the bass was mixed too low or the e.g. wasn't right. Us old'uns will shake our heads and, with the experience of years of unconfirmed rumours and shaky promises from the Wilson clan, will mutter "I didn't expect it till August anyway".

Let us, however, look on the positive side and assume it will be released around the tail end of May. And, just like Christmas, we hope that as well as the socks from Auntie Mabel and the pencil sharpener from young Nigel there will be something really exciting, something special that will stand the test of time.

We hope that everyone in STOMPland will respond to the new arrival by sending us reviews galore - keep this communication thing going - we want to hear from you. On the same lines, we would like the next readers' poll to be your favourite tracks from the album, but, even if the LP is on time you'll need to be quick off the mark to get your vote in before we go to press.

Thanks to those who have sent in letters and articles and please keep them coming. We cannot promise to print everything we receive but we are always happy to consider any item for publication. In addition, if anyone has any ideas for a new feature in the mag we are always open to suggestions.

CHRIS WHITE

VERY IMPORTANT NOTICE TO OVERSEAS SUBSCRIBERS

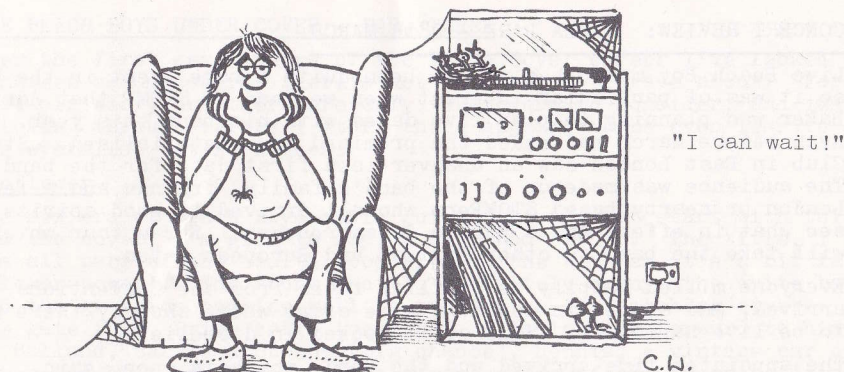
We have had to raise overseas subscriptions and the new rates are now U.S. £7 00 and Australia and Far East £8 00. It is most important that all overseas subs are paid in pound £ sterling and the easiest way to do this is by International Money Postal Order. We appreciate this is a little more involved but it will make it less complicated this end. Thanks for your help.

Roy Gudge

Dont forget this years Convention is on the 14th September at the Harrow Leisure Centre from 12pm to 6pm.

The following back issues of STOMP are currently available:

37, 38, 42, 43, 44, 45, 46 & 47 at £1.00 each.



NEWS

The (reasonably) prompt arrival of this issue should indicate to the faithful reader that we're still awaiting the new album. According to one source, the band gave the thumbs-down to Steve Levine's initial mix, a rumour supported by his having flown over to the States in late March, supposedly for the 'fine tuning'... whatever, it's reasonable to expect a late May release. Additions to the confirmed recordings are "California Calling" (Alan), "A Passing Friend" (George/Hay) and a Love/Melcher collaboration of unknown title. The album itself remains similarly untitled.

The video-biog, "An American Band" was premiered in Los Angeles - where else? - January 29th as a theatrical presentation, with all bar Mike showing up. Reviews have been a trifle cautious, and certainly there appears to be something of a void 1971-76, but to compensate are out-takes from the '76 TV special, "Breakaway" live from Czechoslovakia 1968, some of the 1967 Lei'd in Hawaii footage, some late sixties studio sessions, and confirmation that Brian's solo "Surf's Up" is presented minus Leonard Bernstein's voice-over. No date has yet been set for the actual video release, but summer seems reasonable. The biog wasn't premiered at the 3rd Bay Area Convention, as previously stated, due to various nebulous reasons; nonetheless, the show reportedly went smoothly with guest speaker Hal Blaine in stellar form.

Also hitting the highs in February was David Lee Roth's "California Girls", which peaked at number three in the Billboard chart, easily the highest placing for a cover of a BB song Brad Elliott's long-delayed BRIAN WILSON PRODUCTIONS double album has officially been shelved indefinitely, and Brad has begun the joyless task of refunding cash to those who'd subscribed. The reasons for the abandonment are currently sketchy, but appear to be rooted in the continuing animosity between Capitol and the Beach Boys... In a similar vein, the "East Meets West" single has apparently been recalled in the US due to unspecified contractual problems, so if you see one, grab it.

Better news from the land of the written word, however; not only are Doubleday imminently publishing 'The Beach Boys Silver Anniversary by John Milward (a big pix/small text tome), but David Leaf has just laid down his pen after completing a 25,000 or so word update of his 1977 masterwork 'The Beach Boys & The California Myth', the book about Brian. US release is scheduled for April; priced at \$9.95 the revised title is 'The Beach Boys: The Spirit Of America'. There are reportedly other books in the works, at least one of which would appear to be a dirt-digging exercise. You have been warned.

At Ronnie's Inaugural Gala (January 19th) the Boys performed just the one number, "Their Hearts Were Full Of Spring"... and it was magnificent. Absolutely flawless, a reminder that the Beach Boys can still deliver the goods.

AGD



## CONCERT REVIEW: GIDEA PARK - 28th MARCH

Live Beach Boy music has always been quite a rare event in the UK., so it was of particular interest when we read in STOMP that Adrian Baker was planning to play live dates with his band this year. Even before March had ended the promised tour materialised. Stubbs Club in East London saw an unadvertised first date for the band. The audience was made up of the band's family, friends and a few London or nearby based STOMPers who all arrived in good spirits to see what in effect was a public dress rehearsal for a tour which will take the band to other English and European dates.

Everyone milled happily as familiar faces from the Conventions arrived, and stared in wonder at the stage where shortly there was to be live harmonies. Some still looked in disbelief.

The appointed time arrived and the band, which is once again performing under the name of Gidea Park, climbed onto the stage looking like an audition for a Persil ad! They played two sets, one of about 35 minutes and one about an hour. The music was entirely made up of Beach Boys and a few Four Seasons songs, and it was indeed a masterly performance proving once again that those lucky enough to have been born in East London or the Essex fringes seem to have a natural bent towards harmony music. There is a long history of it with many bands and musicians whose stories seem to intertwine.

Gidea Park consists mostly of people Adrian has played with for years as the Tonics or as Playground. His brother was on keyboards standing in for Tom Marshall (ex Harmony Grass and Liquid Gold) who is still recovering from the Bucks Fizz crash.

I found myself wishing that they would play 'Summertime City', 'Summer Girls' or some other Adrian originals. I was also surprised that they did not put in a 'showcase' accapella song or section, but these are quite minor points compared to the fun they generated with how well they played. If anything they sounded most convincing on the Four Seasons material with 'Rag Doll' as an outstanding performance. At one point Adrian's voice sounded exactly like Valli's. Roger, the bass player, introduced 'I Get Around' as a possible single release, but to these ears at least 'Rag Doll' should be the choice if it is to be an oldie. Ho hum... time will tell...

It was all over far too quickly but we all had the opportunity to chat afterwards with the band and each other, thus ending a great night. See them if you possibly can!

### The Songs:

First Set: California Girls, Dance Dance Dance, God Only Knows, Medley of: Wouldn't It Be Nice/Help Me Rhonda/Little Girl I Once Knew and All Summer Long, I Get Around, In My Room, Good Vibrations.

Second Set: You're So Good To Me, Hawaii, Surfin' Safari, Surfin' USA, Fun Fun Fun, Don't Worry Baby, Sherry, Working My Way Back To You, Rag Doll, Barbara Ann, Let's Hang On, California Girls (encore) and Good Vibrations (encore with friends joining in).

### KINGSLEY ABBOTT

Adrian Baker is currently preparing his new single 'Move Over Cassanova'/'Lazin' On The Beach'... a confirmed date for Gidea Park is 24th May at the Royal Hotel, Weston Super-Mare (just 15 miles down the M5 from Bristol).



## THE BEACH BOYS UNDER COVER - PART THREE

Over the first seven years of the Beach Boys' career I've looked at nineteen album covers; there's not been a lot to rave about. For the next sixteen years there are only ten covers to consider, and just flicking through before I start there appears to be even less to excite the eyeballs, but here goes:

### Sunflower

The new era of Beach Boys music got off to a great start with this album and the cover, I'm glad to say, wasn't bad either. The title, I imagine, was all part of the health food kick at the time as it's a bit late for 'flower power'. The front shot is definitely sunny, the white background and the graphics combine well to produce an eye catching cover. Inside the gate fold, Brian sells ice cream, Al's looking forward to his trip to Holland, Carl's a cowboy (big chance), Dennis, a vintage car owner, Bruce the Brit and Mike, well his manly grip of his drooping daisy says it all. Good humor? - certainly.

### Surf's Up

Jack Rieley was now involved and the music was an 'Art' hence the cover is also 'Art'. The painting on which I have little details is called 'The End of the Trail'. A fine piece of work it is, but quite what the relevance to the Beach Boys is I'm not sure. The titles of the album and painting sound rather final to me, whereas the album was meant to be the beginnings of a new artistic direction. Not as instant as the previous cover, yet it does reflect the serious nature of the music. The insert sheet is also definitely 'Surf's Up' as art.

### Carl and The Passions

This cover I like a lot. There are some interesting points that should be mentioned - the original must be the U.S. cover which doubles up with a PET SOUNDS release. This, unlike the British single album, does not have 'The Beach Boys' tastefully 'Letraseted' across the top and no mention is made of them until you read the record label. While we are on the label, in the double set CATP is noted as record 2 after PET SOUNDS. As the latter was supposed to be a sort of free gift why put them in order anyway? Returning to the cover illustration, this airbrush job is great; I know it's backward looking but it has warmth and affection for the past. The British prints are in slightly more subdued tones which is only because of the variations in colour reproduction techniques, but the US version is much punchier. The lettering is superb classic, late '50s early '60s American 'showbiz' style.

The group photo is without doubt a paste up job, the Spanish pic sleeve for 'Marcella' shows the same group, just about, without Brian. The home studio shots from SURF'S UP seem a likely source for the infill. The US version is not too bad as the whole montage is enlarged out of focus. The UK edition, however, shows up the 'cut in', particularly as they are all cut over an enlarged palm tree from the front. Detective work aside, still one of their best cover up jobs.

### Holland

Not a lot to say about this almost abstract photograph, reflections of Holland. It works though, I don't feel need to turn it upside down to correct the photo. The rear is 'run of the mill' stuff. On the whole not bad.

PS almost forgot the 'Magic Transistor Radio', after seeing the cover the sounds inside are no surprise, both are great, occasionally.

### The Beach Boys In Concert

In 1963 I could forgive this sort of thing, but in '73 - NAFF!



## 15 Big Ones

I know '76 was an 'Olympic' year but this is just appalling. After a three year wait to be presented with this, some of the MFP sleeves are more interesting. Never before have five such duff pictures been assembled on one cover. The lettering looks like artistically arranged toothpaste and the colours are straight out of a packet of dolly mixtures.

The rear is packed with information, repeated over and over again and I counted 65 references to Brian Wilson. The inside of the gatefold just saves it from being totally useless.

### The Beach Boys Love You

Holding this cover in your hand it is difficult to see the lettering; it is a bit like a colour blindness test. But at a distance it comes into focus and is in fact a quite attractive design with a three dimensional 'feel'. The back is OK too with the photo superimposing the boys over an appropriate background.

The insert is not up to much, and the wording of the tribute to Brian is the sort of over the top crap that sent him into hiding in the first place.

### MIU Album

I thought 15 BIG ONES was going to be the low ebb, I know the photograph is excellent but it's not original for the album - it's nicked from 'Surfer' magazine. So, take that away and what is left? The lettering is a disgrace with some parts set high, others low, some letters are tight together, others far apart. On the rear we get a different photo in the circle, one from the same session as LOVE YOU. It states under the picture, 'Album design by Dean O Torrence and the Beach Boys.' It took six of them to think up this, God help them.

(To be concluded.....)

### NICK GUY

### MINI-POLL RESULTS

These are the results of AGD's polls from the last issue which, in the event, turned out to be not so 'mini' due to the disparate nature of people's choices. We all have our own personal ideas of what is good and bad but it is worth noting that the votes for best LP cover and for the worst song are fairly decisive. To illustrate the former point, however, nine sleeves appear in both best and worst categories, with LOVE YOU placed at slots No 5 and 2 respectively. Ah well, there's nowt so queer as folk. We shall probably proceed no further with these polls but should their appearance stimulate sufficient response no doubt we will update them accordingly.

#### Worst Song

1. Transcendental Meditation	34	=14. Matchpoint of our Love	7
2. Hold On Dear Brother	22	=14. Fall Breaks & back to	7
3. Hear Comes The Night (79)	15	Winter	
4. Here She Comes	14	=16. Sunshine	6
5. We Got Love	13	=16. School Days	6
6. Belles of Paris	12	=16. Endless Harmony	6
=7. Love Is A Woman	10	=16. South Bay Surfer	6
=7. Everyone's In Love With You	10	=20. Leaving This Town	5
=7. Nearest Faraway Place	10	=20. Hey Little Tomboy	5
=7. TM Song	10	=22. Steamboat	4
=11. Ding Dang	8	=22. Angel Come Home	4
=11. Santa Claus Is Coming To Town	8	=22. Shortenin' Bread	4
=11. He Come Down	8	=22. Denny's Drums	4
		=22. My Diane	4
		=22. She's Got Rhythm	4

These are a few comments that came with the votes:-

(Best Cover) ... KTSA: What is AGD talking about??? I love the contrast of sun and snow - a lovely Beach Boys summer feeling about it.

... Spirit Of America: This is so American and eye-catching. The artist has crammed everything he can think of to do with the USA on here. The inner-sleeve is terrific.

... Surf's Up: The mysterious quality of the title track is certainly evident in the cover of this album. The picture on the insert is also fascinating - like an ocean all dried up - a somewhat ironic but fitting image.

(Worst Cover) ... 15 Big Ones: Horrible gaudy colours, (sorry colors). Brian looks like he's just got up after hiding away in bed for a couple of weeks.

... Beach Boys '69: What a mess! You'd have thought they could've done the stamps properly! (Sleeve notes are good though). Another honorary mention must also go to the British MFP re-issue - for using a bad photo which bears absolutely no relation to the actual record).

(Worst Song) ... Matchpoint Of Our Love: Mainly for the ridiculous lyrics, but also the horrible 'dico' strings. The Beach Boys attempting to relaunch themselves as the Mike Sammes Singers... Sounds like a Radio 2 session track - to think that the music for this was written by the same person who breaks my heart everytime I hear "Caroline No" and "I Just Wasn't Made For These Times" is unbelievable. The lyrics are so abysmal they're not even amusing. AARGH! - take it off!

... Add Some Music To Your Day: Well, sorry, I know this will offend some of you SUNFLOWER fans out there but I can't take this one. Contrived lyrics, syrup-ridden song. I'm probably risking being thrown out of the fan club by voting for this!

... Sunshine: Brian's raving about this one on the KTSA promo LP convinced me that he's the real master of the put on. Wait a minute! Was he being serious!?

#### Best Album Cover

1. Surf's Up	55
2. Smiley Smile	40
3. Holland	36
4. Carl & The Passions	19
=5. Love You	14
=5. Friends	14
=5. Summer Days	14
8. Wild Honey	12
9. 20 Golden Greats	9
10. Sunflower	8
=11. Shut Down Vol 2	7
=11. All Summer Long	7
=11. Pet Sounds	7
=11. Pacific Ocean Blue	7
15. Concert '64	6
16. Stack O' Tracks (US)	5
=17. Party	4
=17. Little Deuce Coupe	4
=17. KTSA	4
=17. Endless Summer	4

#### Worst Album Cover

1. 15 Big Ones	37
2. Love You	34
3. KTSA	32
4. In Concert (73)	26
5. Live In London (UK - orig.)	22
6. 20/20	14
7. Stack O' Tracks (UK)	13
8. LA (Light Album)	12
9. Surfin' USA	11
=10. BB 69 Live in London (US)	9
=10. Lookin' Back With Love	9
=10. Pet Sounds	9
=13. Little Deuce Coupe	7
=13. Holland	7
=15. Wild Honey	6
=15. MIU	6
=17. Do You Wanna Dance (MFP Today)	5
=17. Carl & The Passions	5
=17. Rarities	5
20. Shut Down Vol 2	4
=21. Today	3
=21. 20 Golden Greats	3
=21. Live in London (MFP)	3





"THE BEACH BOYS: AN AMERICAN BAND" is a musical profile of The Beach Boys' 24-year career capturing the excitement of their music, the story of their private lives and the group's impact on American Culture. Pictured: (Left to Right: Al Jardine, Bruce Johnston, Brian Wilson, Mike Love, and Carl Wilson. © 1985 High Ridge Productions, All Rights Reserved.

# Growing Up Beach Boys

BY JOEL SELVIN

**U**nderneath all those sunny, upbeat songs by the Beach Boys lies a dark, disturbing tale of death, drugs and madness.

Try as they might, the film makers of "The Beach Boys: An American Band," which opens today at the Castro Theater, cannot keep the seamy underbelly from showing through.

Producer-director Malcolm Leo almost seems to pretend he is telling a happy story, with a good old fashioned tear-jerker ending in the 1983 drowning death of drummer Dennis Wilson.

But long before Dennis slipped into that irretrievable black chill the Beach Boys had been struggling to stay afloat, bickering bitterly and suffering from the collapse of the genius behind all the group's great songs, Brian Wilson.

The wrenching final clip of Dennis Wilson blubbering incoherently in front of a gigantic audience is child's play compared to the pitiful degeneration of the vital, shining Brian Wilson glimpsed in the early clips.

Leo, also responsible for the outstanding network TV history of rock and roll, "Heroes of Rock," and the Presley clip compilation/feature film, "This Is Elvis," put together a fabulous collection of old footage.

Old '60s television appearances on shows like "Shindig" or the "Jack Benny One Hour Special" (with Benny and Bob Hope making a walk-on appearance) capture the fresh, happy sound of the early Brian Wilson compositions, framed by clean, youthful faces.

But, as Brian retreated to the seclusion of the recording studio in the late '60s, the clips veer back and forth between live shows without Brian (the Boys singing the Buffalo Springfield's "Rock and Roll Woman" is one highlight) and grainy home movies of Brian in the studio.

By the final segment, the movie concentrates on films of the older, haggard Beach Boys, dragging Brian on stage like a ceremonial stuffed animal, and singing the old songs, once again, forever dwelling



The Beach Boys in 1966 — new documentary is a sunny scrapbook with a dark underside

**THE BEACH BOYS: AN AMERICAN BAND:** Documentary on the California rock band. Produced and directed by Malcolm Leo. (No rating. 100 minutes. At the Castro.)

in the land of summer surf and California girls.

What is hinted at, but not directly detailed by the film makers, is the story of three brothers, their cousin and his next-door neighbor putting together a band while most of them were still attending high school, managed by the brothers' father, himself a frustrated amateur songwriter.

Brian Wilson became the goose that laid the golden egg — writing, singing, arranging and producing all the group's records, in addition to touring with the band and, as

older brother, often acting as a mediator between the band and his father. He had his first nervous breakdown when he was 21 years old.

At first, Brian Wilson continued to crank out records in the studio, sometimes without the assistance of any other Beach Boys. But as he began to slide into a drugged nightmare, he frequently didn't leave his bedroom for months at a time. In fact, the interviews with Brian for the movie were all filmed with him lying in bed.

Leo did a great job with the available film. The early songs are a joy to watch performed and most of the worst moments were not ever captured on camera. Still, it is difficult not to be depressed by the end of this superb scrapbook, which seems a little ironic, a downbeat movie about the Beach Boys.

But that's the story.



# Vestron Offers Beach Boys Verité

## Director Leo's Documentary Shows Group's 'Warts'

BY FAYE ZUCKERMAN

LOS ANGELES Filmmaker Malcolm Leo says he felt like a kid in a candy store when Vestron Video asked him to direct a feature-length film about the Beach Boys. There were 200 hours of already-shot footage to choose from, and the project was completely authorized by the legendary band.

Leo was more than qualified to take on this project. He had directed the highly successful "This Is Elvis," and he was still riding on the success of the tv special "Heroes Of Rock'N'Roll."

Yet, by his own admission, he approached this production cautiously. "Unlike Elvis, most of the people involved were still alive. It seemed, at first, that there were all types of hurdles and personalities to deal with," he explains.

"The Beach Boys all ended up participating, but many of the final decisions were made by me or Jon Peisinger [executive producer and president of Vestron Inc., which funded the film with High Ridge Productions]. They all have varying schedules. It was hard to get them together," he adds.

"I think the Beach Boys are a pivotal rock band," Leo continues. "If I was going to do this project, I wanted to be able to show the warts—Brian [Wilson]'s battles with record companies and his breakdown."

"The Beach Boys: An American Band," which opened in 10 major cities Thursday (31), is the story of an American family that grew to stardom, Leo says. It focuses on the cynical, brooding side of the legendary rock group, best known for celebrating fun, sun and surf.

The surviving members of the band say that the movie is slightly embarrassing. Says band member Mike Love: "You see yourself in so many different stages. I can laugh at parts. Other portions make me feel a little funny."

The film primarily concentrates on Brian Wilson, the driving force behind the Beach Boys, who is spotlighted in the movie as one of the first young musicians to produce his band's own albums. "I'm very overweight in the film," Wilson comments. "But any publicity, I guess, is good. It's a good movie—very biographical."

Drummer Dennis Wilson, who died about two weeks before the film went into production, also plays a pivotal role in the feature. "I felt Dennis was the embodiment of the band," Leo says.

While he describes "This Is Elvis" as fulfilling an obsession, he says he found the Beach Boys challenging. "I never met Elvis. He was a closed person," Leo opines.

"The Beach Boys story is about a family, life and interpersonal relationships; the myth of Brian. Even the colors—blues, yellows, whites—were more alive than the black, muted colors that portrayed Elvis," he adds.

In the film, Leo includes short, truncated interview footage of the band members. He attempts to tell their story through musical clips rather than long narratives and lengthy interviews.

"I could have made a BBC, hard informational production," he says. "But I didn't think an audience could bear tons of minutiae. Instead, I wanted the story to unfold through imagery. I wanted the audience to get to know the band through the music."

Vestron has not yet set a release date for the home video version of the film.

Movie Review

## Not Many 'Good Vibrations'

In Malcolm Leo's "The Beach Boys: An American Band," we learn that a celebrated 20 years of singing about "Fun, Fun, Fun," "California Girls" and "Surfin' Safari" included many frustrations, tumultuous breakdowns, drug addiction and few "Good Vibrations."

The movie is a 103-minute "rockumentary" about the legendary rock band's trials and tribulations—with some of the good times thrown in. It primarily focuses on Brian Wilson, who spearheaded the startup of the Beach Boys.

Wilson candidly discusses his nervous breakdowns, one of which turned him into a recluse for nearly three years. In the film, he emerges as the creative force behind the band's albums, as both producer and songwriter.

Beach Boys aficionados will marvel at the rare footage of more than 43 hit songs. From "Shindig" in 1964 to a Washington concert last July 4, fans will delight at the footage Leo has unearthed. Even some rare 8mm home movies are included.

"Barbara Ann," from a 1983 Atlantic City concert, several "Ed Sullivan Show" appearances, musical clips from "The Girls On The Beach" and old footage from the 1964 "TAMI Show" are among the movie's wealth of footage. Such songs as "Help Me Rhonda," "I Get Around," "Surfer Girl," "Rock'n' Roll Music" and "In My Room" are found in a film that runs nearly two hours.

The soundtrack, said to be a Dolby mix, is near perfect, with the exception of clips from the TAMI Shows. The distortion is apparently a 1964 engineering scheme to crank up the screams of the crowd for dramatics.

Hardcore Beach Boys fans will note no mention of the popular "Holland" album. That's not an oversight. Leo contends that the only film footage of that album was accidentally destroyed. Additionally, Mike Love's trek to India and dedication to transcendental meditation is overlooked. Love claims footage exists, but says "no one dug deep enough."

Although a relationship with the Beatles is implied, the movie could have focused more on the influence the Beach Boys had on other rock groups. For that matter, the film does not really detail any artist or band that affected the Beach Boys' music.

Some viewers will take issue with how Dennis Wilson's death is dealt with. But, for a movie that tends to seem lengthy and plodding, that portion builds a sense of suspense and empathy for band.

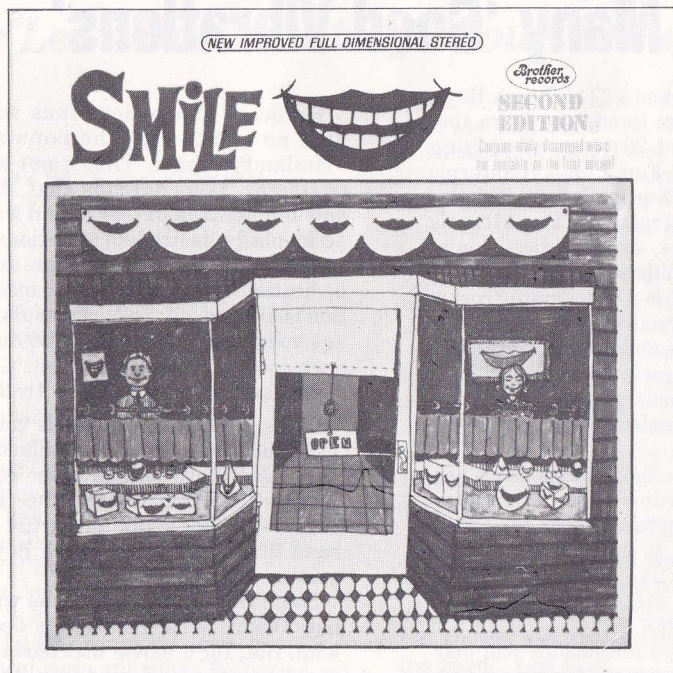
The first 20 minutes of "The Beach Boys: An American Band" is compelling. Brian Wilson narrates from his bed, while the camera cuts to his 34th birthday party, featuring interviews with the band members and their mother Audree Wilson. A music teacher tells how "I gave 'surfin' an 'F.' And it made \$1 million."

The middle of the movie focuses on the band's loss of popularity in the late '60s and early '70s. Carl Wilson sums that up when he refers to the band's no-show at the Monterey Pop Festival in 1967 and notes, "We blew it there."

"The Beach Boys: An American Band" ends with the group performing in Washington last July 4—an upbeat finale to a movie that at times loses its luster.

FAYE ZUCKERMAN





New! Improved! Fortified! Hey, if they can do it with laundry detergent and toothpaste and all that other sort of crap then who says it can't be done with phonograph records also? What we have here is the new improved 1985 edition of SMILE. That means very little to you if you don't already own the old unimproved 1983 edition [hereafter referred to as SMILE #1] but we'll give you the benefit of a doubt and assume that you're in with the in-crowd and that you managed to pick up on that particular slab of plastic when it made the rounds. The benevolent folks who brought you that record have since chanced upon a cache of other historic recordings from Brian's legendary late 60's sessions. Additionally, technically superior tapes of several of the tracks from SMILE#1 were also uncovered. Without further ado, here is the track-by-track rundown of SMILE #2:

"Good Vibrations" kicks off the set. The "real" SMILE would've contained the hit version but the one included here is an unreleased alternate, which also differs from the alternate version that Capitol finally issued on its BEACH BOYS RARITIES album (the track that Capitol used appeared nearly a year earlier on the arguably superior "rarities" compilation entitled MADE IN USA). The next cut, "Barnyard" also appeared on SMILE #1, but here we've substituted a cleaner sounding tape of this unfinished recording. The two alternate elements of the song "Do You Like Worms" is next. This time we not only found a better-sounding tape to use, but one that is also a different mix.

An instrumental medley of two old songs (the only material on SMILE not composed or co-composed by Brian) is next. Namely: "The Old Master Painter"/"You Are My Sunshine". Vocals were recorded for this piece, but that tape has yet to be found. "Can't Wait Too Long" is featured here in three different recorded versions that total over six minutes in length. A self-proclaimed Beach Boys expert claims that the actual title of these tracks is "Been Way Too Long". Assuming that's true, it would've been a major pain-in-the-ass for us to have to change the typesetting on the jacket and labels of this album, so please humor us and pretend that "Can't Wait Too Long" is the correct title. The instrumental "Tones" is next. This track is also known as "Tune X".

Side one concludes with recordings not available on SMILE #1: the original "Cabin Essence" (incorporating "Who Ran The Iron Horse" and "The Grand Coulee Dam"). This title is presented here in two working versions [SMILE #1 featured the reconstructed version with multiple overdubs that appeared on 20/20].

The rather short "Bicycle Rider" theme begins side two. Many Beach Boys fans were disappointed to discover that SMILE #1 contained the regular released version of "Heroes And Villains" rather than the original seven-minute version of this remarkable track. Well, friends, have we got a surprise for you! SMILE #2 also contains the extremely rare three-minute-thirty-seven-seconds version. Sorry about that. Perhaps your disappointment will be somewhat abated by the inclusion of the next two tracks [unavailable on SMILE #1].

"Our Prayer" (formerly titled simply "Prayer") is a wordless acappella tune, later embellished with extra overdubbed vocals and released on 20/20. Here is the less lush early recording, sans the extra vocal layers featured on the now familiar version. "Wonderful" is the harpsichord based version with Brian handling the vocals.

The next four tracks comprise our make-believe "Elements Suite". Supposedly representing Earth is "Vege-Tables". To quote the notes that accompany SMILE #1: The more astute fans out there will recognize this as being the Laughing Gravy single from the summer of 1967 (with overdubs added in the '70s). Rumor had it that the instrumental portion of this song was an actual SMILE recording. So when we had occasion to run into Dean Torrance, who sings on it, we asked him if that were true. His reply was affirmative. So that's why it's here. End quote.

Air is represented by "Wind Chimes", which happens to be the same recording to be found on SMILEY SMILE because the original SMILE recording has not yet surfaced. The song commonly referred to as "Fire" but which is in fact called "Mrs. O'Leary's Cow" is next, in two different versions, the second of which is remixed and has added fire sound effects that sound suspiciously like crinkling Saran Wrap. A nearby fire that occurred around the time this track was being recorded caused Brian to freak out (he felt responsible). What a nutty guy.

The conclusion of our fake Elements Suite is "I Love To Say Da Da" which was appropriated by the band and used as part of the song "Cool Cool Water" on the SUNFLOWER album.

The side continues with more material not available on SMILE #1. Namely, two fragments of the original recording of "Child Is Father To The Man", an instrumental section followed by a section with vocals. The vocal portion will be familiar to you as the basic recording used as the tag to the released version of "Surf's Up".

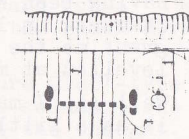
Also in two parts is the version of "Surf's Up" that closes this album. Part one is the original instrumental tracks that were later adorned by a vocal track by Carl. The second half is primarily Brian singing over a piano track (recorded in December of 1966 and finally issued in 1971). Thus ends the album. But not the liner notes.

Some mention should be made of "George Fell Into His French Horn" and "Holidays", two tracks that appeared on SMILE #1 but are not included here. "George..." is indeed a Smile Era recording, but the six-minute track was left off this edition so we could keep the album's running time down in order to be able to master the disc at a louder volume and with more frequency response than SMILE #1. Furthermore, we didn't want to make the first edition obsolete for the benefit of those folks who were hip enough, to buy it. Of course we realise that that presents a bit of a problem for those completists amongst you who'd like to have every snatch of the Smile material you can obtain but who might have missed out on SMILE #1. Now you've gotta try to track down that hard-to-find LP and dish out what will probably be an exorbitant sum to pay for it. Dams da breaks, chums.

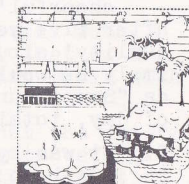
The track entitled "Holidays" on SMILE #1 should be filed under the heading of Major Cock-ups. We won't go into the gory details of how that track found its way onto the album, but the fact is that it didn't belong there. The true identity of that song is "Here Come De Honey Man" from Miles Davis' recording of PORGY AND BESS. We goofed. Nobody's perfect.

That should just about cover everything...for now. Be expecting SMILE #3 in 1987.

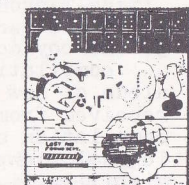
Nancy Reagan  
Jan. 8, 1985



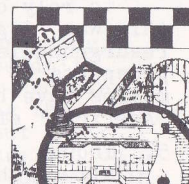
"Two-step to lamps light"



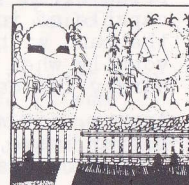
Do you like worms



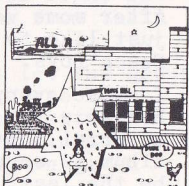
"Lost and found  
you still remain there"



"Diamond necklace  
play the pawn"



"Uncover the cornfield"



"The rain of bullets  
eventually brought her down"





Having been well and truly 'STOMPED ON' by Alan 'call me Jardine' Chambers in Issue 47, I hope Mike will, in best journalistic tradition, grant me the opportunity to reply to some of the points of criticism levelled at me in Alan's belligerent monologue.

Well Al, I must admit that my first reaction to your letter was to regard it as a little less than totally sincere, but at the risk of rising to the bait and giving you 'the last laugh', what follows is my defence:

1. The charge that 'a new album is not necessarily a reason to be cheerful'. I am sure that 99% of Beach Boys' fans disagree with you after five years of musical purgatory since KTSA. A hundred 'M.I.U. quality' albums are preferable to no album at all. (How any fan can imply he would have preferred an album that contains such B.W. classics as "Sweet Sunday Kinda Love" and "My Diane" never to have seen the light of day, totally perplexes me.)
2. It was by no means a contradiction to say that a lot of attention has been lavished on the album's preparation, but that the Vocals for said album were not enjoying the same approach. Thankfully latest reports from those 'in the Know' seem to point to my fears being unfounded.
3. Al boy doesn't appear to appreciate the FACT that sales of a compilation album do have a beneficial effect on the market for an album of new material. Take, for example, the boost 15 BIG ONES received from the success of ENDLESS SUMMER. I fully accept that compilation sales shouldn't point to a market for new product from a logical viewpoint; in reality things are quite different. Commercial viability (i.e. an assured market) is definitely encouraged by prior success, however antiquated the origins of that success.
4. Nowhere in my original article did I say that the Beach Boys 'had to rely on Economic recovery to ensure an audience'. Nor did I say this was 'a good thing' as Alan concludes I did. The current American resurgence is, pure and simple, an added boost to the commercial prospects of whatever emerges from the band. Just as recent Hollywood movies have benefited from this prevalent attitude, so will that most 'American' of groups, The Beach Boys.
5. Though I accept that a busy touring schedule doesn't necessarily affect the quality of a new record, I do feel it is a sad reflection of the group's priorities. I don't believe Al's comparison with the recording of PET SOUNDS is valid, however, as the abilities of Brian circa 1966 are hardly comparable with what The Beach Boys are capable of in 1984/5. I also believe that Brian presented the rest of the band with an album that was 95% complete both instrumentally and vocally when they returned from their tour of Japan, and again this is hardly the case this time round.

Anyway, not wishing to take up any more space in what promises to be a bumper issue, I'll end off here and look forward to being on the end of some more Chambers abuse in future editions!

#### TREVOR H-BERRY

After some very thought-provoking items in the last 2 issues I would just like to add some of my own comments on the current state of the Beach Boys.

I, like everyone else, am eagerly awaiting the new album and, as I became a fan after the KTSA album, this is the first record of new material that I have been able to look forward to. Even to have a new album is something to be grateful for after the rumours that KTSA would be the last. Nevertheless, I think it will need to be that little bit special to be a success because from the media coverage I have seen (which is very little) they seem to be treating this "comeback" as a bit of a joke.

Most reports seem to be angled at the Boy George connection and after the disastrous sales of Culture Club's last single and less-than-spectacular showing of the album it puts the Beach Boys in a potentially embarrassing situation. If the reports lead people to believe that the Beach Boys are using Boy George's popularity as a springboard for a comeback then with Culture Club's recent decline it makes the Beach Boys look sorely out of touch with the current music scene.

I also dread to think of any of the tracks having a 'Culture Club'-type sound. How Ken Isherwood can say ANYTHING by Culture Club sounds 'like the Beach Boys at their best' is beyond me and I cringe at the thought. I sincerely hope that Steve Levine doesn't go solely for a "pop/commercial" sound just to sell as many records as possible and to restore his slightly tarnished reputation as a producer.

There's no denying that Mr Levine is very talented but I would much rather have an album of very good, pure Beach Boy material that is a chart flop than a successful album of youth-orientated chart music with Beach Boy vocals.

Having said this, I have a funny feeling that, assuming that the material is as good as the Beach Boys' management says, it is going to be a great success. It may not be a million-seller but it could restore a lot of the respect which may have been lost in recent years.

Maybe after the album's release I can wear my 1984 Beach Boys T-shirt and not be laughed at by friends and workmates! (e.g. "They are still alive!!!"?)

#### RICHARD SPENCER

#### THE BEACH BOYS - A CASE FOR THE DEFENCE

It has come to my attention that a certain number of Beach Boys fans have become upset about the quality of recent Beach Boys concerts in the U.S.A.

Such words as boring, dull and bad have been used. I'd like to discuss a few of the reasons why this is so.

After 23 years of performing in front of live audiences screaming, "Sing Surfin' U.S.A., Surfer Girl or California Girls", wouldn't anyone be sick of having to sing those same old songs over and over again, concert after concert, year after year. Then having the media, concert-goers and so called fans ridicule and complain about their performances just because they didn't sound the same as they did on a record which 1. was made nearly 20 years ago; 2. was put together in a recording studio under studio conditions. Of course a middle aged man can't sing and sound the same as he did when he was 20 years old. When are the public and their so called fans going to wake up? Most people know nothing of the group's history past 1969. This would include about 50% of STOMP readers.

Of all the albums released in the '70s only a few get the respect they deserve with most of the material being written off because it was different. However most of the songs on these albums did fit the Beach Boys' image as well as their vocal tones. But alas these new songs were quickly dropped from the group's concerts because the public didn't like the change. So once again the public digs it's own grave, the old songs come out of the woodwork again and the excitement goes right out the window with the enthusiasm which has since been missing from their latest concerts.

I only wish that the public and the fans of the Beach Boys let the group mature and grow old gracefully. Only then can we expect to see them perform at their best and really be entertained. Until this situation is rectified I feel that the Beach Boys as entertainers are finished. I only hope that people give them a chance - after all they've given their lives to entertain you. Their so called fans.

#### MR D GROSE



# THE "PERFECT" BEACH BOYS' LP?

After summing up the situation of the Beach Boys and their recorded and performing product, I have come to the opinion that perhaps the "perfect" LP (if such a thing exists!) for the group would be one that caters for both the "oldie" audience (of which I unashamedly belong) and for all those who want more progressive music from the group. That is, one side of each new LP to contain new surf/hot-rod/California tunes, written in the style of the sixties, and one side (perhaps featuring one new composition from each group member, though preferably with Brian's input) of what the group would like to be able to do today. As for a single, the same system should apply - NO 'B' sides though - both 'A' sides, one featuring the best of each format in an effort to cater for both 'AM and 'FM' audiences. This angle, as yet unexplored, could help the group in at least two major areas:

- Increase record sales as both the single and LP would be bought by two different audiences,
- The group would be shown to be not just a "time warp" vehicle. At the same time, they would also be shown, to an audience that otherwise would be unaware, that they are capable of producing contemporary material.

Feedback welcome.

STEPHEN J. McPARLAND

## X-WORD ANSWERS

- ACROSS:
1. (& 34) Hang on to your (ego)
  6. R.D. (Reggie Dunbar)
  9. Ricky (Fataar)
  10. Tear
  11. Smiley
  13. Train
  14. L.A.
  15. Blacktop
  16. R.T. (Russ Titelman)
  17. Earl (Leaf)
  18. Deuce
  20. Hold me
  21. Timers
  22. (Bob) Esty
  24. Shampoo
  27. A.V. (Al Vescozo)
  29. Not
  30. (& 35) (Guess I'm) Dumb
  32. Leo
  34. (&1) (Hang on to your) Ego
  35. (& 30) Guess I'm (dumb)
  36. Green
  37. Talk
  38. Stoked
  39. Sexy

- DOWN:
1. Here comes the Night
  2. Nice
  3. Ocean Blue
  4. Our prayer
  5. Rishikesh
  7. De Loop
  8. Hey little tomboy
  12. Paradise
  13. Tall Texan
  19. Clem
  23. Young
  25. (Steve) Allen
  26. Phoenix
  28. (Michael) Vosse
  31. Bread (Shortenin')
  33. Seal



Beach Boy Brian Wilson, left, and California boy Jackson Browne, right, shared The Palace stage during homeless benefit concert.

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	BRUCE JOHNSTON Rendezvous/I write the Songs		
	CBS DEMO	M-	£3.00
	PAPA DOO RUN RUN Be True To School RCA DEMO	M-	£4.20
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STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRESS

Word just in from CBS is that the next Beach Boys single is likely to be a Terry Melcher composition called 'Getcha Back'. The album is scheduled for a May release in the US, (work only recently began on the sleeve), but as yet there is still no title.

The record company was somewhat cagey about the contents of the LP but apart from the above song, confirmed tracks are: 'I'm So Lonely', 'It's Just A Matter Of Time' (Brian), 'Where I Belong' (Carl), 'She Believes In Love Again' (Bruce), 'California Calling' (Alan), and 'A Passing Friend' (George/Hay). The other previously reported Brian Wilson track 'Male Ego' will probably only appear on the compact disc but it is interesting to note that about nine months ago Carl mentioned that Brian had got five or six songs prepared - therefore it looks like there are at least two goodies still unaccounted for.

We Knew It Was Too Good To Be True Dept:- It looks like the tour is off for the moment - all we can say is that it is now likely to be rescheduled for later in the year (we hope that is vague enough for you!)

-oOo-

The Julio/Beach Boys single 'The Air That I Breathe' is to be a different mix to the album track - No. CBS A5009.



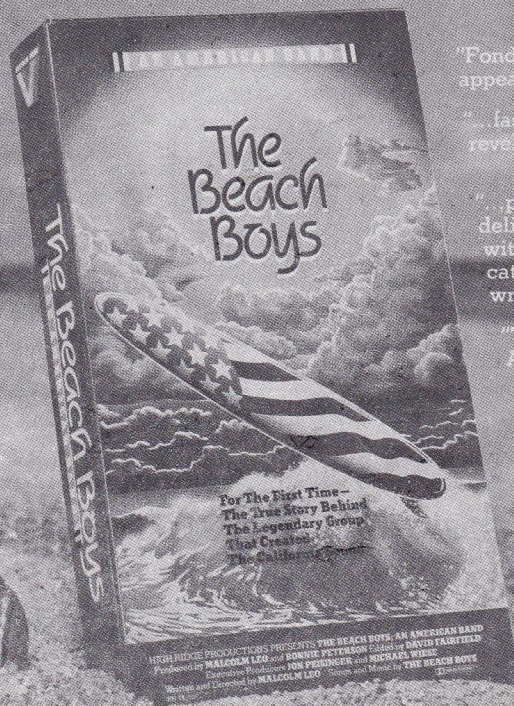
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